

# Warfield Scores In "A Grand Army Man"

Under Belasco's Direction and With Able Cast Quaint Drama of Indiana Life Wins Praise of All New York Critics

From Our New York Dramatic Correspondent.

DAVID BELASCO has opened his new theater, the Stuyvesant, in Forty-fourth street, with a touting of all the horns of publicity that ever tooted at a master's call. The metropolitan critics with unusual unanimity praise the new theater, the new play, "A Grand Army Man," and David Warfield, the star, in terms that would almost cause one to imagine that the entire coterie was on the salary roll of some one interested in the play. "Extravagantly fulsome adulation" is the term that must be applied to the nature of the critics' praise in some instances, but still the truth remains that "A Grand Army Man," with Mr.



DAVID WARFIELD.

Warfield in the title role, is a striking dramatic hit, a big success, with enough potentiality to make it long a familiar occupant of the American stage. Mr. Belasco has fastened another medal on his bosom and still is the only proud possessor among dramatic managers of the title of "undefeated producer."

## A Play of the People.

"A Grand Army Man" is a play for the people and of the people. Its pathos is genuine, throbbing and elementary, carrying its effect over the footlights in a certain and well defined manner. Mr. Warfield is as pleasing in the title role as he was as Von Barwig in "The Music Master." Those who saw this latter play know full well how much this statement means.

The star depicts the character of the old soldier, the fast disappearing type

of the G. A. R. man we all love, with all possible artistry, with delicate finish and with intensity, simplicity and sincerity combined.

The supporting company, too, bears itself well, probably better than did that appearing under Mr. Warfield in "The Music Master." Reuben Fox, an actor of well known abilities, appears to splendid advantage. Others in the cast are Jane Cowl, wife of a well known New York dramatic critic; Antoinette Perry, Mary Bates, William Elliott, Stephen Maley, Tony Devan, Thomas Gilbert, Henry F. Stone, Taylor Holmes, Louise Coleman, Amy Stone and John V. Daly.

The staging of the play is in the true Belasco fashion—not a detail neglected, not a necessary trick of the stage carpenter's trade lacking.

## The Leading Role.

Mr. Warfield's role is that of Wes Bigelow, a civil war veteran who had "a speaking acquaintance with General Grant." Wes served on the northern side, and the development of the role gives him ample opportunity again to accentuate his brilliant powers as a character actor.

Wes Bigelow was in love as a young man, and of course the girl marries the other fellow. If she did not the play would not be true to life or to the stage. The other fellow is killed in battle, and later the wife dies, leaving a baby boy whom Wes, abetted by his housekeeper, endeavors to steer into the uncertain seas of manhood.

Robert is the boy's name, and he is a near inventor. His contraptions are the most wonderful things in the world, or will be one day, according to Wes, in whose eyes the lad is the most perfect creation ever. Next to Robert the old man loves best the G. A. R., the local post of which he is the commander. As in many small towns, the doings of the post form a large part of the local talk and attention. The events of the story take place in Indiana.

Robert, by the way, having well advanced in his teens, boyishly falls in love with Hallie Andrews, daughter of Judge Andrews, who has been defeated for re-election by Wes and his friends. Consequently the judge is not wildly enthusiastic over the attentions of Robert. The boy is sent to a bank in Terre Haute with \$1,000.47, a sum that is to wipe out a certain indebtedness on the new town hall. He runs afoul of a bucket shop operator, however, who casts his grappling irons on to the lad and persuasively explains to him how by lending him (the bucket shop operator) the money he will make a profit of \$4,000 within a short period. Robert thinks how much that \$4,000 profit would do toward winning the favor of Hallie, who is showing pronounced attentions to his rival, and he falls a victim to the smooth tongued land shark. Before long, when the prom-



LOTTA FAUST, MUSICAL COMEDY STAR IN "THE GIRL BEHIND THE COUNTER."

ised money fails to arrive, the boy is forced to confess himself a thief.

## Wes Breaks Down.

Great is the pathos now brought out by the devotion of Wes. He at first cannot believe Robert guilty, but the confession overcomes him. Commanding the boy to bring him a whip, he smites him a biting lash across the back, but as he deals the blow his rage changes to heartbreaking remorse when he remembers the boy's mother, and he ends by infolding the culprit in his arms, with tears streaming down his face. It is a powerful scene, but one borrowed from another play.

The broken spirited old man then goes out to collect as much money as he can from his comrades of the post, who do not judge the boy harshly, to pay back the missing sum.

## Tried Before Andrews.

Robert is brought to trial for the theft before Judge Andrews, who, enraged at Wes for defeating him and at the boy for making love to his daughter, sentences him on his last day on the bench to twelve months in state prison.

It is in the courtroom that occurs the big scene of the play, the climax of the well built drama. Here Wes is forced to part from his beloved boy companion and adopted son after a tearful appeal to the obdurate judge. Finally he turns from his breast his G. A. R. badge and declares that he is through with life.

## The Happy Ending.

The tenseness and emotional force of that scene find reaction in the following one, an after act, on the next New Year's day, when Wes is visited by his old comrades, who make merry and cheer him up. Regarding this scene one critic says, "Even here Warfield's quaint humor effectively relieves the pathos and serves to vary the tedium of the play."

In prison, however, Robert has made a valuable invention that guarantees him ample revenue, and the granting to him of a pardon enables him to return home unexpectedly and to straighten out all the difficulties. Hallie has been faithful to him through all his troubles, in spite of his warning not to forget him, and she is there to welcome him and pledge herself to him forever.

*Frederick Tringali*

Mrs. Russ Whytal has secured an adaptation of Percy Burton of Tolstol's novel, "Anna Karenina," for eventual production in London and the English provinces.

## DUVALL IS SELECTED

APPOINTED MAJOR GENERAL TO SUCCEED MCASKEY.

Question of Seniority Is Ignored by the President—Considerations That Ruled—Interesting Competition Ended.

Washington.—It was announced at the war department the other day that the president has appointed Brig. Gen. William P. Duvall major general in the army, vice Maj. Gen. William S. McAskey, commanding the department of Dakota, at St. Paul, who has been retired on account of age, and Lieut. Col. William Wetherspoon, of the Nineteenth Infantry, acting president of the war college, a brigadier general, vice Gen. Duvall, promoted.

These appointments end a most interesting competition in the army. In both cases the president has ignored the question of seniority, and selected officers by no means at the top of their respective grade. Gen. Duvall stood number seven in the list of brigadier generals of the line, and his relative rank in that grade was number fourteen.

The six brigadiers of the line who were passed over through Gen. Duvall's appointment are Gens. Funston, Carter, Bliss, Barry, Mills and Edgerly, but it is stated as a curious fact that Gen. Duvall was either instructor or drill master at West Point to each of those officers except Funston. Each of them is younger in years than Duvall, except Edgerly, who is slightly older. Of the other brigadiers, Gens. Godfrey, Myer, Hall, Thomas and Morton will each retire for age before Gen. Duvall, and Gens. Davis and Hodges within a few weeks afterward. Of the younger brigadiers, Gen. Funston will retire in November, 1929; Carter in November, 1915; Bliss in December, 1917; Mills in May, 1918; Pershing in September, 1924. Gen. Duvall will retire in January, 1911.

It is stated at the war department that the promotion of Gen. Edgerly of the cavalry arm, who is senior in rank



Maj. Gen. W. P. Duvall.

and years to Gen. Duvall, would restrict the grade of major general to the cavalry, for the other five generals have all been cavalry officers. On the other hand, Gen. Duvall is from the artillery and is the first from that arm to hold the grade of major general, except for the purpose of perfunctory appointment in order to secure an advance grade upon retirement, since Gen. Schofield relinquished it in 1895. Another consideration said to have influenced Gen. Duvall's preference was the fact that the infantry now has the lieutenant generalcy and some of the preceding lieutenant generals were also from the infantry, which arm, moreover, has always been regularly represented in the grade of major general.

The senior brigadier was Funston. In regard to him it was stated that he is so young that although all the brigadiers now in service might in turn be appointed to the grade of major general, Funston would still have the opportunity to retire as the senior major general, who would then be the ranking officer of the army, as the grade of lieutenant general will lapse with Gen. MacArthur's retirement in June, 1909.

Besides these considerations, which and their weight in bringing about the selection of Gen. Duvall to this promotion, personal considerations were potent, for it is stated that the president and Secretary Taft regard Gen. Duvall as one of the ablest of the general officers of the army, whose record of service both in the line and the staff is exceptionally fine. He is now on duty at the war department as assistant chief of staff, and will probably continue in that office for an indefinite period.

Gen. Duvall was born in Maryland, and was appointed a cadet to the military academy from that state July 1, 1865. He was graduated June 15, 1869, and was appointed second lieutenant in the Fifth artillery, in which arm he served until appointed brigadier general from the grade of lieutenant colonel March 2, 1904. During the Spanish-American war Gen. Duvall served as major and inspector general, lieutenant colonel, chief of ordnance, lieutenant colonel, Twenty-sixth infantry, and colonel, Forty-eighth infantry—all in the volunteer—from which he was mustered out June 29, 1904.

## Valuable Football Advice—Pointers on the Kicking Game

THE so called kicking game has developed with a rush during the last few years, during which the football cooks have been brewing fresh rules broth. It is only natural that a demand for an open and not a mass play game should

increase kicking, for, as a matter of fact, a kick is, as a rule, the most open play in all football. Therefore it will probably not go amiss to consider various prominent phases of football kicking at length in these columns.

Punting, drop kicking and place

kicking, the three prime departments of the art, are rarely mastered in entirety by one man. Many good punters are indifferent drop kickers. Many able drop kickers fail to excel at punting, or, maybe, find difficulty in getting off reliable place kicks, and I

know two men who in college were brilliant place kickers (Bray, the old Lafayette fullback, for one instance), but who could not get accuracy in punts and drops. I once saw Bray kick a place goal from the field FROM THE FORTY-SEVEN YARD LINE.

All successful drop kickers and punters are noted for two virtues—accuracy and speed in their execution. It is hardly necessary to dilate on the value of speed in kicking, owing to the frequency of blocked punts and drops

ed on the spot. The inaccurate kicker and frequently the one who sends the oval long distances places the ball back ten or twenty or thirty or more yards. Plainly, therefore, the most valuable kicker is the one who can get long distance and be accurate at the same time.

In punting for distance the kicker must invariably notice where the opposing men are waiting to receive it. Then, remembering the particular in-

ball away than in actual games. The pressing necessity for speed in games does not exist in practice, so the kicker gets used to taking practically the time he wants in kicking. Then on entering into an actual game he finds himself crowded for time, gets flustered and in many cases either kicks the ball wild or into the arms of an opponent who has crashed through the line. The kicker should follow this rule, laid down by a well known authority:

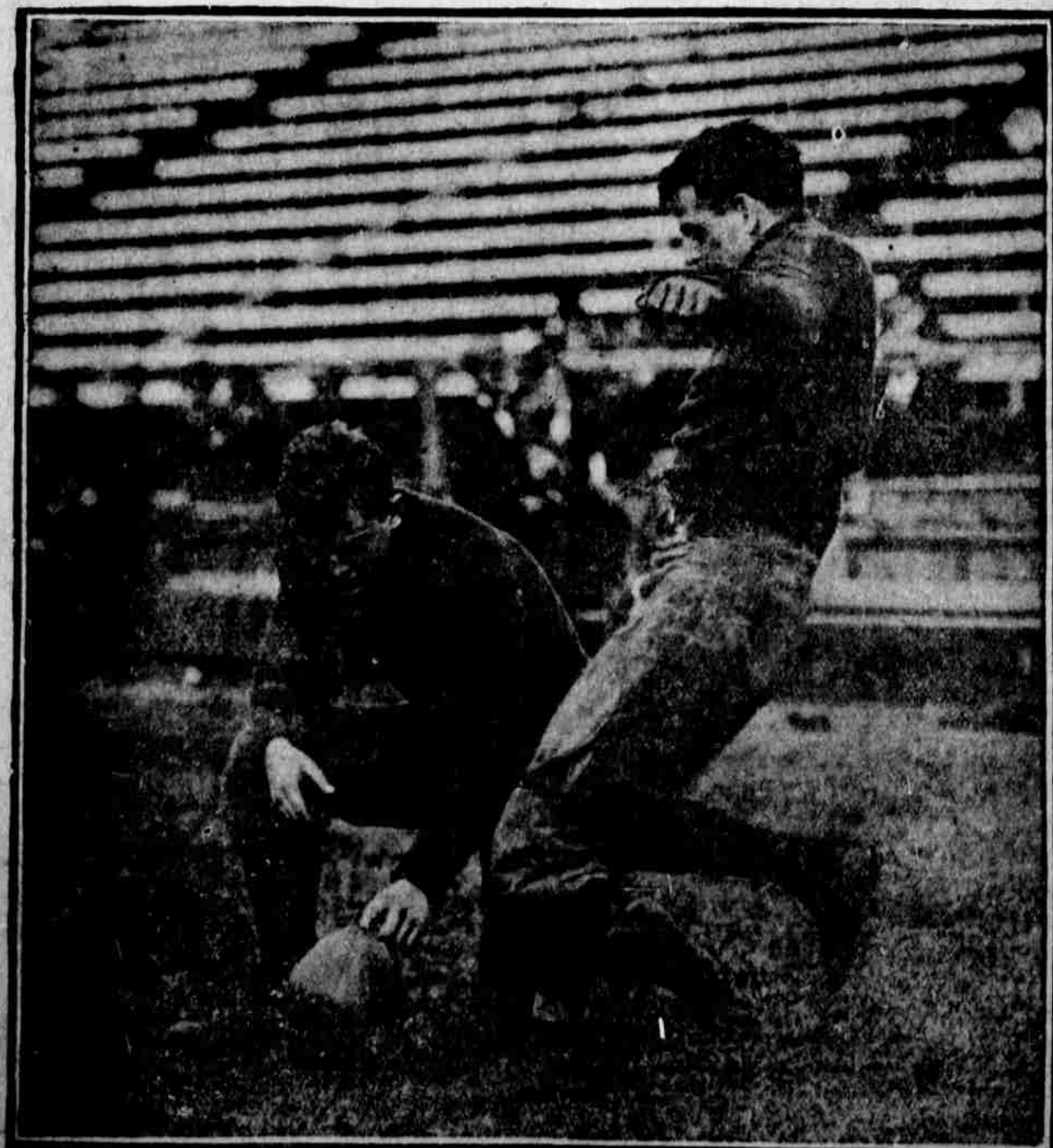


SPEEDY COLIN AND JOCKEY MILLER, WHO HAVE WON A FORTUNE FOR JAMES R. KEENE.

So far as accuracy is concerned, many a man who does not get good distance in his kicks makes up for that defect by accuracy. Being able to send a ball just about where he wants to, within his natural kicking zone, he can place it where the man catching it will be immediately tackled and down.

dividual qualities of his end rushers, who will be the first men down the field to tackle the handler, he should send the piskin as his quickly formed judgment dictates. Many an accurate kicker has been spoiled by faulty practice, faulty in that he has taken more time to get the

"Take the same period of time in practice as in actual games in getting the ball away on a kick. Forget that you have opponents. Devote your attention simply to kicking the ball and try to imagine that you are the only man on the entire field. BEN TAVIS.



EXECUTING A PLACE KICK FOR A GOAL AT THE UNIVERSITY OF MICHIGAN.